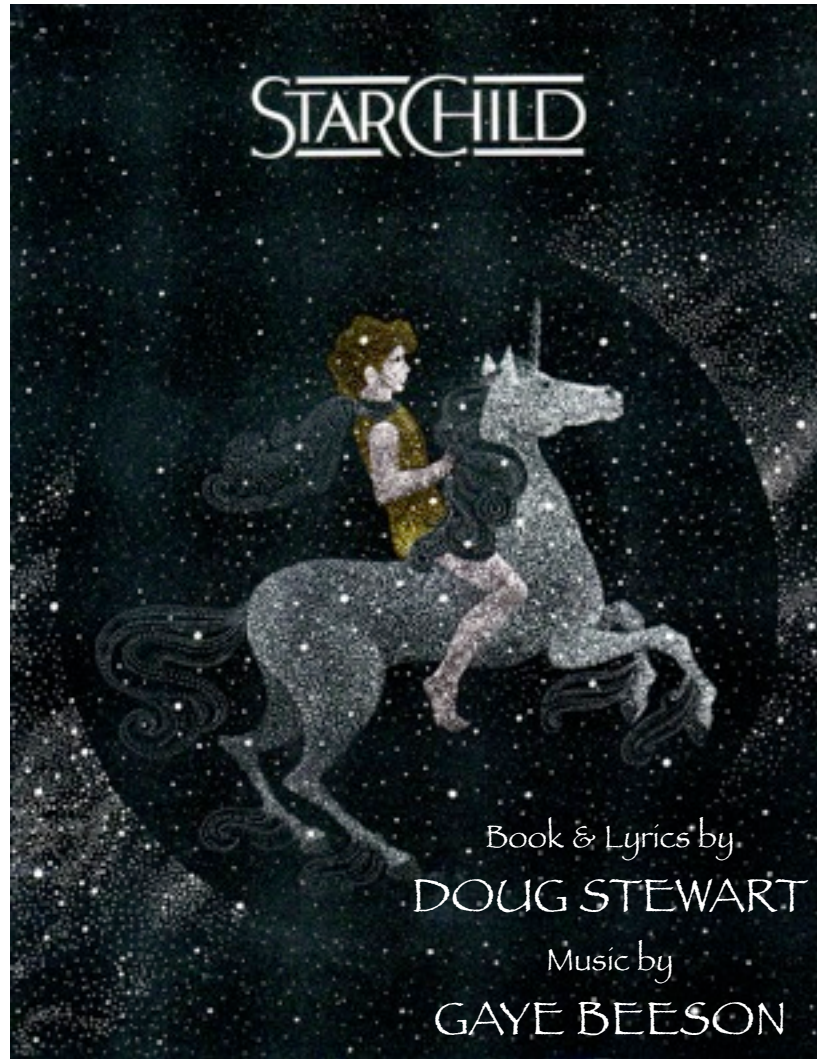


PERUSAL SCRIPT



Newport, Maine

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STAR CHILD

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Star Child Characters **5M 5F (+dancers and choir)**

CHUCK, 19	Confused, Independent
LARRY, 19	His Pre-existent Friend
MARIE, 19	Chuck's Girl, Committed to Principle
MATRON, 50	A Kindly Pre-existence Worker
WALLY KESTLER, 21	A Fiery Gung-ho Returned Missionary
HAROLD GREENE, 21	His Once Timid Companion
MITZI, 19	Shy, Homely. Transforms into Real Beauty
BETTY LOU, 22	Man Crazy
MICHAEL, 12	Pre-existent Boy Who Wants Chuck & Marie for Parents
SARAH, 8	Pre-existent Girl Who Wants Chuck & Marie for Parents
FEMALE TRIO	Singers, Dancers
COLLEGE GUYS	(6-10) Dancers, Group Numbers
COLLEGE GIRLS	(6-10) Dancers, Group Numbers
CHOIR	If Using Piano Score Instead of Recorded Soundtrack

Production Notes on Music

STAR CHILD may be performed using Piano Score only . Cues are shown as:

PIANO CUE: 'NAME OF CUE'

If you perform STAR CHILD using CD Sound Track, Cues are shown as:

CD CUE: 'NAME OF CUE'

ACT ONE

CD CUE #1: OPENING/TALL

Establish music long enough, to allow timing to be exact for beginning of song-- "Tall".

PIANO CUE #1: OVERTURE

LIGHTS UP. Enter Matron, with note book in hand. She takes roll, as cast members enter, with great exuberance (Many more can enter, milling about, than are actually named. We want to establish that this is a busy place).

MATRON

(Calling)

Patricia Ann Crane.

1ST TRIO MEMBER

That's me.

MATRON

Betty Lou Perkins.

BETTY LOU

(Bubbling with excitement)

I'm coming. I'm here.

MATRON

Larry Clayton.

LARRY

Here. And ready to go.

MATRON

Mitzi Patterson.

MITZI

Here... I think.

MATRON

Marie Reynolds.

MARIE

Here.

Michael and Sarah follow Marie on, surrounding her and Larry with excitement.

MATRON

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Chuck Baker.

(No response)

Chuck Baker.

Chuck has already quietly made his entrance, and stands behind Matron.

CHUCK

Here.

He plants a kiss on her cheek.

MATRON

Brother Baker, Please.

During the above, Kestler and Greene enter unannounced (Their purpose is to add numbers to the ensemble, not be recognized). Chuck & Larry drift down stage.

MATRON

Natasha Monahan... Sybil Carter.

2nd & 3rd Trio members enter, and others as needed.

2ND & 3RD TRIO MEMBERS

Here. Here.

LIGHTS DIM to low key on Matron & Others upstage, who continue to ad lib in background, as Chuck and Larry now take front and center.

LARRY

Tell me I'm not dreaming, Chuck.

PIANO CUE #2: TALL

CHUCK

Oh, it's happening alright. Any minute, we take the leap.

LARRY

Hallelujah. Finally. The chance to go to earth. To get a body. To grow.

CHUCK

(To Larry)

And if we pass the test-- To dream of things unimaginable.

LARRY

(To Chuck)

Of Kingdoms.

CHUCK

(To Larry)

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And crowns.

LARRY
(To Chuck)

And glory.

LARRY
(To Audience)

Do we seem excited?.

CHUCK & LARRY

Shout for joy.

LARRY

*Tall, I feel tall
Like sails on a ship
Like eagles that soar.*

LARRY & CHUCK

*Tall, like a tree lifting up to the sky
Ever growing and reaching
So far and so high.*

LARRY
(Shouting)

Your baby boy is coming, mom.

CHUCK
(Shouting)

Try to love him, even if he's ugly.

Larry responds with a joust to the shoulder. Entire Cast now join in:

LARRY, CHUCK & CAST

*Tall, I feel tall
Like flags in the wind
Like clouds sailing by*

*Tall, like a mountain that goes on and on
Ever towering higher
With each peak I climb.*

*Tall, I feel tall.
I feel tall.*

MUSIC OUT

Spirits drift off. Larry pulls out a telescope, extending it, gazing off stage, at a slight downward angle.

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MATRON

(Calling)

Now don't you two go wandering off. It won't be long now.

CHUCK

You just call. We'll be there.

Matron turns to exit.

CHUCK

And don't forget. I want to look like my dad. (Brown) hair, and (Blue) eyes.

LARRY

(Gazing through telescope)

Chuck, look at this.

Matron turns to go again.

CHUCK

(To Matron)

And I don't want the doctor slapping me around, either.

Matron shakes her head, and exits.

LARRY

(Still at scope)

It's unreal...

CHUCK

(To audience)

I mean, it's tough enough on a kid, just being born... Stuffing a huge, strapping, handsome, vibrant spirit, like myself, into such a tiny little body.

LARRY

Tiny little body?

(Back to scope)

Chuck, your mother is humongous.

CHUCK

(To audience; smiling coyly)

Some cute things come in big bundles.

LARRY

You're not listening. We're being born at the same Hospital, Chuck.

CHUCK

Huh?

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LARRY

I'm looking at both our mothers, right now.

CHUCK

Ha. You couldn't see the solar system with that thing, let alone, planet earth.

LARRY

(Excited)

And there's Dad.

(Calling; waving)

Hi Dad. Hi Mom.

(Groaning)

Ooooooooo. There's a labor pain. Sorry, Mom.

CHUCK

(Grabbing telescope, gazing off)

Let me see that thing.

LARRY

(Twinkle in the eye)

I mean, things are really hopping down there.

(Anxiously hanging over him)

Can you see them wheeling our Mom's into delivery? Huh? Can you?

CHUCK

(Lowering scope)

Why you... I knew this was nothing but a toy.

LARRY

(Gotcha.)

That's why you had to look for yourself, huh?

CHUCK

It's my birth for cryin' out loud. I'm nervous.

LARRY

It's my birth, too.

CHUCK

But I'm going to be first..

LARRY

Oh no, you don't. I'm first.

CHUCK

(Pointing to self, then Larry)

First, Second.

LARRY

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(Pointing to Chuck, then himself)

Second, First.

CHUCK & LARRY

First, Second, First, Second, Second First, First, First, Second, First, Second.

CHUCK

Would you stop it.

LARRY

And Flash. In the twinkling of an eye-- Chuck Baker & Larry Clayton, living, breathing mortals.

CHUCK

Tight fisted. Screaming our heads off...

CHUCK & LARRY

(Tight-fisted, screaming)

Ahhhhhhhhhhhhhhhh.

LARRY

Surrounded by all of our friends who went yesterday.

(Becoming more serious)

It's an incredible plan, isn't it, Chuck. Thousands of us going down every hour... fresh and pure. With the light of heaven, shining in our eyes.

CHUCK

Yeah, but for how long? How are we going to hold on to it, Larry? Hold on to that light?

Larry paces, scratching his head, thinking.

LARRY

If we could just take a piece of the pre-existence with us, to help us remember?

CD CUE #2: STAR CHILD THEME

PIANO CUE #3: STAR CHILD THEME

LARRY

(Looking heavenward)

Hey. How about our favorite constellation-- Star Child.

CHUCK

(Looking up)

Yeah, if we could only see it from earth.

LARRY

Who says we can't? We did discover Star Child, didn't we -- The boy riding the

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unicorn. And we did give him his name. And our own special meaning.

CHUCK

Wouldn't that be something, Larry-- Any night, we're having doubts... being able to look up... And there he is. ...Shining down on us. Like the light, shining from a baby's eyes.

LARRY

Reminding us of who we really are.

Other cast members drift on in the background, also looking up.

CHUCK, LARRY & CAST

Star Child, Star Child

Oh light my way, lead me home.

UNDERSCORING CONTINUES

CHUCK

And so he rides. The symbol of everything we can become.

LARRY

For he is the Godhood that's in us.

CHUCK

The best that's in us.

LARRY

That spark of nobility, that burns deep in our souls. And cries out: Nothing is impossible.

CHUCK

(With energy)

For I am God's son.

LARRY

(With energy)

I am His son.

SONG CONTINUES

CHUCK, LARRY & CAST

Star Child, Star Child

Oh light my way, lead me home.

If I am you

And you are me

Help me to know all I can be.

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MUSIC TRAILS SLOWLY AWAY

Other cast members drift off.

CHUCK

Please... let me see you on earth. Please.

MUSIC OUT

LARRY

Even if we don't see him. He'll always be in my heart.

CHUCK

In mine too.

CD CUE #3: TALL, REPRISE 1

PIANO CUE #4: TALL, REPRISE 1

LARRY

*Stars twinkle above us calling
Reach as high as you can
Seeds of Godhood are growing in you
As part of his plan.*

LARRY & CHUCK

*I know who I am.
And it makes me feel so--*

*Tall, I feel tall
Like sails on a ship
Like eagles that soar.*

*Tall, like a tree lifting up to the sky
Ever growing and reaching
So far and so high.
Tall, I feel tall. I feel tall.*

MUSIC SUSPENDS (KEEP TAPE RUNNING).

Enter Matron.

MATRON

Brother Clayton, where are you? Brother Baker.

LARRY

It's time. She's calling. We've got to get back, and fast.
(Grabbing Chuck's arm)

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Hold on.

SOUND EFFECTS

SOUND EFFECT #5 ON PIANO

Larry and Chuck spin upstage, and pounce to a loud halt in back of Matron, who is looking off in opposite direction.

MATRON

(Screaming, wheeling around)

Ahhhhhh.

CHUCK

I haven't missed my birth, have I?

LARRY

Just take me to my mother. I'm ready to go.

MATRON

As much as I'd like to, I'm afraid, there's been...

CHUCK

(Looking around)

Oh no. Where's Marie. She was due to go down. I told her I'd be right back to say goodbye. She hasn't gone has she?

MATRON

She and the children went off looking for you. I'd suggest you find her, Brother Baker. Her mother's pains are three minutes apart.

CHUCK

(Flustered)

I'll find her. I'll go find her.

He goes to rush off, then returns abruptly.

CHUCK

But what about Larry? I've got to be here for him.

MATRON

(Leading Chuck off)

Don't worry. It's only a minor complication...

LARRY

Complication?

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MATRON

They'll be calling you in for a conference, any moment.

CHUCK

What's wrong?

MATRON

Don't worry, Brother Baker, he'll be here when you get back.

CHUCK

Well, you... you try to slow things down. I'll hurry.

He dashes off.

MATRON

Slow things down?

(To audience)

A lot he knows about having a baby.

Matron bustles out.

LARRY

(To Matron)

But... but you haven't told me... what's wrong.

(But she's gone; to self)

Complication?

Mitzi rushes in, crying, grabbing hold of something fixed, and hugging it tightly. Betty Lou enters. She looks at her sobbing friend, folds her arms, and shakes her head. Larry observes, unseen.

BETTY LOU

Oh, Mitzi Mitzi Mitzi. You can't get out of it, you know. You've got to be born. Everybody has to be born.

MITZI

(Whining)

Well, not me. I'm staying here. It's warm and fuzzy, and safe. Earth life is cold and scary and risky.

BETTY LOU

True. But, it's also an adventure. Why, going to earth... it's.. it's like going out on...
(Sighing)

A safari.

MITZI

A Safari?

BETTY LOU

Yes, into the jungle. It's a jungle down there, you know.

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MITZI

(Wide-eyed)

A jungle?

BETTY LOU

(Looking off, in a trance)

Oh, Yes.

CD CUE #4: THE HUNT

PIANO CUE #6: HUNT PRELUDE

BETTY LOU

(Dreamily)

The Jungle of romance and love. Filled with animals... Crawling with Male prey.

(Shivers with delight)

Oooooooooooooo. I can smell their cologne from up here...

(Larry sniffs himself, worried it's his cologne)

All those gorgeous hunks.

MITZI

(Embarrassed)

Dignity, Betty Lou.

BETTY LOU

I can't help it. Just thinking about all those hairy men down there, gives me goose bumps.

(caressing her body, shivering)

Oooooooooooooo.

MITZI

(Hiding her eyes)

Oh, my goodness.

BETTY LOU

Now remember what I've taught you, Mitzi. And you'll catch your man, I promise.

MUSIC CHANGES (SECTION WITH BACK-UP SINGERS)

BETTY LOU

(Singing, sexily)

Grab him, Jab him

Club him, Mug him.

Mitzi could crawl in a hole.

MITZI

Oh, I could never do that. Never.

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

BETTY LOU

Courage, Mitzi. Courage.

(Singing)

*Net him, Nab him
Hook him, Cook him.*

MITZI

Oh, this is so embarrassing.

PIANO CUE #7: THE HUNT

Throughout number, Mitzi tries to hide, or leave, but Betty Lou manages to divert her. Larry's hiding place is discovered, and becomes part of the number; scared off by Betty Lou's aggressive behavior. He constantly shuns her, and by the end, she is terribly offended.

BETTY LOU

*Stampeding elephants, get out of our way
Here we come, the hunts begun
We're after our prey
If he's male, and if he moves
We're after his hide.
There goes one. Load your gun.
Ready, aim, fire.*

*Tail him, trail him, trick him, track him.
Set the bait and spring the trap
Use any way to catch him, but just
Net him, Nab him, Hook him, Cook him.
Don't give up until he's stuffed
Or until you've roped and tied him.*

*Man eating crocodile, we're after your lunch.
Get outa sight and don't you bite
The best of the bunch.*

(To Mitzi)

*I pick first, and if you're nice,
What's left is for you.
When you hear those wedding bells
You'll know the hunt is through.*

MUSIC OUT

Matron enters. Reading from clipboard.

MATRON

Sister Betty Lou Perkins?

BETTY LOU

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(Screaming)

Ahhhhh. She called my name, Mitzi. She called my name. I'm going. I'm going.

MITZI

(Still embarrassed)

Dignity, Betty Lou.

BETTY LOU

Good-bye pre-mortal life.

(Glaring daggers at Larry)

Good-bye all you male Spirits who couldn't recognize a jewel in the rough— A pearl of great price.

MATRON

Right this way, child.

BETTY LOU

Good-bye Mitzi. And Happy hunting.

MITZI

(Sadly)

Good-bye.

Betty Lou exits. Mitzi goes off by herself, observing the following:

MATRON

The placement committee will see you now, Brother Clayton. If you'll follow me.

Matron exits, followed by Larry. Marie enters, seeing him.

MARIE

Larry. Where is Chuck?

LARRY

He just went looking for you.

MATRON

(Re-appearing)

Brother Clayton. The Committee.

MARIE

The Committee? What's wrong?

LARRY

I don't know.

Matron takes Larry's hand, leading him off.

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MATRON

Everything will be explained. Now off we go.

MARIE

Larry.

She hurries to him.

MARIE

Just in case I don't see you again.

She gives him a hug. Mitzi observes this. And wipes away a tear.

MARIE

Friends forever?

LARRY

At least that. Good-bye Marie.

Larry and Matron are gone. Mitzi breaks into sobbing again.

MARIE

Oh dear. What's wrong?

MITZI

(Blubbing)

I'll never find Love...Never find true happiness. I don't want to be born.

MARIE

My, you are in distress.

MITZI

I've never even had a date.

MARIE

During your entire pre-existence?

(Mitzi shakes her head, no)

Well, don't you worry. After you're born, I'm sure things will improve.

MITZI

How? If a boy can't see my sweet spirit when it's right out in the open... What chance do I have when a body is covering it up?

MARIE

Well, what did Father tell you about your mission in life?

MITZI

That I'd be a Mother in Zion.

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MARIE

Well, there you are.

MITZI

But who would want to marry me?

MARIE

I certainly hope someone, if you're going to be a mother in Zion.

MITZI

But if I couldn't find him up here after two million years...

MARIE

Enough of that. Now listen to me.

CD CUE #5: HE'S WAITING

PIANO CUE #8: HE'S WAITING

MARIE

*He's waiting. Don't worry, he's waiting.
He's waiting, That someone for you.
And when you find him, when you meet him at last
Believe me, your dreams will come true. Because--*

*He's waiting. Don't worry, he's waiting
And once all the waiting is through
You'll be glad you held on. You'll be glad you were strong
You'll be glad he waited for you.*

MITZI

(Spoken)

Waiting? Could it be he's waiting?

RECORDED CHOIR

(Tape volume up)

Yes Waiting.

Mitzi looks up, startled by the heavenly choir.

MARIE

He's waiting for you.

MITZI

For me?

MARIE

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*And when you find him
When you meet him at last...*

MITZI

*Then maybe my dreams could come true.
If only he's waiting.*

MARIE

Don't worry, he's waiting.

MARIE & MITZI

And once all the waiting is through

MARIE

You'll be glad you held on.

MITZI

I'll be glad I was strong.

MARIE & CHOIR

You'll be glad he waited for you.

MITZI
(Spoken)

Do you really think he's waiting?

RECORDED CHOIR
(Tape volume up)

Yes, Waiting.

Mitzi looks up again, startled with awe.

MARIE
(Spoken)

Trust me, I feel it.

RECORDED CHOIR

He's waiting.

MARIE & CHOIR

That someone for you.

MITZI
(Spoken, getting excited)

Someone for me?

MARIE

And when you find him

MITZI

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When I see him at last...

MARIE

Believe me, your dreams will come true.

RECORDED CHOIR

He's waiting.

MITZI

(Shouting, dancing around)

He's waiting.

RECORDED CHOIR

Don't worry he's waiting.

MITZI

(Shouting)

He's waiting..

RECORDED CHOIR

And once you have vision to see.

MARIE

You'll be glad you held on.

MITZI

I'll be glad I was strong.

MITZI & MARIE

I'll (You'll) be glad he waited for me (you).

MUSIC OUT

Marie and Mitzi hug each other.

MITZI

Oh, thank you.

Enter Matron.

MATRON

Mitzi Patterson.

MARIE

Now remember-- Positive attitude..

MATRON

Right this way, dear.

As Mitzi exits, she trips.

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MARIE

Have a safe journey.

With Mitzi safely gone, Matron turns to Marie.

MATRON

Well, I don't know. Now you're here, and Brother Baker's missing. If he doesn't get back soon...

Chuck suddenly appears, unseen, with Michael & Sarah. They stop and listen.

MATRON

...I might have to send him somewhere else.

MARIE

(Gasping)

You wouldn't?.

MATRON

(Checking over notes)

Siberia, Yes... I have an opening in Siberia.

MARIE

Oh no, please.

CHUCK

All right.

MARIE

Chuck.

CHUCK

Wouldn't that make earth life exciting, Marie? You in California... me in..

(Thick Russian accent)

Russia. At seventeen, with nothing but the shirt on my back, I immigrate to L.A. Then comes the big day... I meet you at the Junior Prom.

Michael & Sarah giggle.

MARIE

Would you stop it?

CHUCK

First, it's "poopy" love, and then the real thing. And then comes nineteen and I go on a mission, while you wait faithfully. You will wait faithfully?

MARIE

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This is our last moment together.

CHUCK

(To Matron, Russian accent cont.)

She thinks I'm joking. I come all the way from Russia in search of girl I love, and she thinks I'm joking.

He adds a string of "Russian-sounding" words, then tickles Michael and Sarah. They giggle.

MARIE

You're impossible.

MICHAEL

(To Matron)

You wouldn't really send him there, would you?

SARAH

Oh, please don't. We want to be a family.

MATRON

(Teasingly)

And you're sure you want him for your father?

MICHAEL

(Playing along)

It was "really" a tough decision.

CHUCK

What do you mean?

(To Matron)

They begged me. With "spirit tears", streaming down their cheeks, they plead with me.

SARAH

(To Matron, with shrug)

He was all that was left.

MATRON

Well, that's mortality for you-- You take what you can get. But right now, I can see these two need a moment alone. So why don't you children come with me.

Matron leads the children off, leaving Chuck and Marie alone.

MARIE

You are such a tease.

CHUCK

(Back to the Russian)

I bring you joy. I make you laugh. Isn't that why you love me? Just as passionately. Just as devotedly. Just as eternally...

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MARIE

Would you stop it.

CHUCK

(Suddenly becoming serious)

...As I love you.

He gazes deeply into her eyes a couple of beats, then kisses her, and holds her tightly.

CD CUE #6: THE PROMISE

PIANO CUE #9: THE PROMISE

CHUCK

I could face almost anything, Marie... But not losing you.

MARIE

You're not having doubts, are you? We will be together, won't we? With the children.

CHUCK

And a dozen more.

MARIE

A dozen?

CHUCK

Well, give or take six. And depending on when we meet... after I immigrate from Russia...

MARIE

(Covering his mouth)

Just promise me.

CHUCK

Can't you read the promises written on my heart, Marie?

MARIE

(Crossing heart)

Never to be broken?

CHUCK

(Crossing heart)

Never to be broken.

CHUCK

*I promise, I promise. I promise to bring
On the day that we marry hands that are clean.*

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*That angels may help us achieve every dream
Of endless forevers with you as my queen.*

MARIE

*I promise, I promise. Of this I am sure
I promise to bring you a heart that is pure.
That heaven may crown me as worthy to be
A Goddess forever, with you as my king.*

CHUCK & MARIE

*A heart that is pure, hands that are clean.
All these I promise you, all these I bring.*

*I promise, I promise. I give you my vow
To love you forever as you love me now.
And Children that number as sands of the sea
And endless forevers with you as my queen (king).*

UNDERSCORING CONTINUES

Enter Matron.

MATRON

Marie, it's time.

MARIE

Till earth?

CHUCK

Till earth.

SONG CONTINUES

Michael and Sarah rush over to Marie. She hugs each of them.

CHOIR

*A heart that is pure, hands that are clean
All these I promise you, all these I bring.*

Marie goes off with Matron, as we hear:

CHOIR

I promise... I promise... I promise.

MUSIC OUT

Chuck continues to stare after Marie, occupied with sober thoughts.

CHUCK

It won't be easy, children. Earth life never is. And no matter what our dreams...

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

sometimes...

SARAH

(Brightly)

We just have to be true to the Star Child that's in us, right, Chuck?. And everything will work out.

CHUCK

Where did you ever hear that?

SARAH

From you, silly.

CHUCK

Me?

SARAH

You're always saying that.

CHUCK

You don't suppose there's any truth to it, do you?

MICHAEL

Oh oh. I can feel it coming-- One of Chuck Baker's "Golden Opportunity" teaching moments.

CHUCK

Hey, now. I thought you enjoyed my little nuggets of wisdom.

MICHAEL & SARAH

Boring.

CHUCK

Now listen, you two. Earth life is tough. And you're gonna need all the...

MICHAEL

(Cutting him off)

Chuck. We know all about Star Child.

(He's got this memorized; scout oath)

He's everything we can become. He's the best that's in us.

(Motioning to the heavens)

And he hides his Unicorn out across the sky, to remind the Sons of Ephraim, of their mission.

CHUCK

Which is?

MICHAEL

To take the truth to the nations.

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

CHUCK

Well learned, Michael. You'll make a great missionary one day. So, you two, don't forget what Star Child represents, do you understand...

CD CUE #7: HIGH PLACES

CHUCK

For indeed you are of Ephraim. But more important, you are the off-spring of God. And that, my Children is the Star Child in you. So walk tall. Be Proud. Rise above the ordinary. And never be satisfied with less than the best that's in you.

PIANO CUE #10: HIGH PLACES

CHUCK

*Some men choose the downward road
Afraid to walk in light, I'm told
Too blind to ever recognize their plight.
And others choose the low low land
I know that some men walk in sand
And never know the joys of taking flight.*

*But we've been called to walk in high places
Far from the crowd
Where light and truth and love abound
Yes, we've been called to walk in high places
And all the days we walk on earth
That's where we'll be found.*

UNDERSCORING

CHUCK

(Spoken to Michael and Sarah)

*Some prefer a lonely park,
To spend their hours in the dark,
And some may choose a crowded room to hide.
And others choose the noisy street
Refusing help to those they meet...
Caught up in the pleasures they may find.*

SONG CONTINUES

CHUCK

*Some men pick the dusty path
That leads in circles on the map
As they search for power, wealth, and fame.*

MICHAEL

And others choose the carnival

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

CHUCK

And every side show on the mall,

CHUCK, MICHAEL & SARAH

*Thinking life was meant to be a game.
But we've been called to walk in high places
Far from the crowd,
Where light and truth and love abound
Yes, we've been called to walk in high places
And all the days we walk on earth
That's where we'll be found.*

MUSIC OUT

CHUCK

So there you have my parting advice. Now let's have a big farewell hug.

Sarah runs into his arms.

SARAH
(Tearfully)

Good-bye, Chuck.

CHUCK

Now you be a brave little girl.

She nods. Michael extends hand. Chuck shakes it.

MICHAEL

Good-bye, "dad."

CHUCK

Ah ah, not yet. But God willing-- soon.

MICHAEL

(Wagging finger at him)

Well, don't you go messing things up, 'cause we're counting on you. So you and Marie get married, fast.

CHUCK

I'll do my best. Now go on. I'll see you two on the "green planet."

They go scampering off, then stop for one last wave.

CHUCK

And remember. It's not so important whose son or daughter you are on earth, as knowing that you're His Son, and His daughter. You remember that.

They nod, then exit, out of hearing range.

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

CHUCK

Good-bye...

(Sadly)

...My dear friends.

After a couple of beats, enter Larry. We sense his anxiety.

CHUCK

So what'd ya find out? Is it going to be a normal birth, or isn't it?

LARRY

(Trying to be cheerful)

Slight change of plans, that's all.

CHUCK

And.

LARRY

(Brightly)

A new family.

CHUCK

Come on, what'd they really tell you?

LARRY

I'm being born half way around the world.

CHUCK

What?

LARRY

They need my help-- this family. They're not...

(He stops)

I won't be born in the covenant, Chuck. But that's Okay. If that's where I'm needed...

CHUCK

But what about our plans... And what about...

LARRY

(Firmly; frustration coming through)

Things change. It's alright, really. We promised Father we'd be obedient, remember?

CD CUE #8: TALL, REPRISE 2

PIANO CUE #11: TALL, REPRISE 2

LARRY

(Quoting something shared)

"No matter the sacrifice. No matter the challenge. Always true to the Star Child, in us."

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

(Becoming wistful)

No one said earth life would be easy. Look at Enoch... he could hardly speak; and Job... he lost everything... and Abraham, asked to sacrifice his son. And even you, Chuck, who knows...

He stops. Strong visual exchange.

CHUCK

I'll find you. I'll find you, and bring you the truth.

LARRY

Hey, you've got your own life to live. Don't worry about me.

CHUCK

You'd do the same, I know you would.

LARRY

I guess it doesn't really matter where I'm born. I'm still of Israel.

CHUCK

That counts for something.

LARRY

And as long as I have His spirit to guide me...

CHUCK

And as long as you have one heck of a friend to look out for you.

Larry responds warmly, clasping Chuck's hand.

LARRY

Yes, I know who I am.

LARRY & CHUCK

*And it makes me feel so tall,
I feel tall.*

CHUCK

Like sails on a ship.

LARRY

Like eagles that soar.

LARRY & CHUCK

*Tall, like a tree lifting up to the sky
Ever growing and reaching so far and so high.
Tall, I feel tall. I feel tall.*

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

MUSIC OUT

Enter Matron.

MATRON

Boys. Your mothers are waiting.

They shake hands. Matron sends them off in opposite directions. They pause for one last look.

CHUCK

Now don't go losing faith in me, if I'm a little slow.

LARRY

Just don't wait till I'm ninety years old, Okay?

CD CUE #9: STAR CHILD THEME, REPRISE 1

PIANO CUE#12: STAR CHILD THEME, REPRISE 1

LIGHTS GRADUALLY FADE on Chuck and Larry.

CHUCK

I'll find you, Larry. And if you ever doubt it... just look up into the heavens any night, and you'll see me coming. Riding out across the Milky Way.

Enter remaining Pre-existent Cast members, to Join Matron and Choir in singing:

MATRON & CAST

Star Child, Star Child

Oh light my way, lead me home.

MUSIC & LIGHTS OUT

LIGHTS UP at BYU, As Kestler makes a dramatic entrance, followed by a timid Greene.

KESTLER

Well Green. Here it is. B.Y.U. And here we are, one step away from finding our eternal companions.

GREENE

What ever you say, Kestler.

KESTLER

The question is, finding that lucky girl who can meet all my requirements.

He let's list unroll to the ground. Enter Betty Lou, timid Mitzi, and as many girls as desired.

1ST GIRL

Ahhhhh! Two boys!

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

GIRLS

(Ad lib)

What do we do, Betty Lou? What do we do?

BETTY LOU

Act natural. And above all, let your spirit shine through.

Betty Lou strikes a totally unnatural, sexy pose. Other girls also try to get Kestler's attention. Mitzi, embarrassed, tries to pull down Betty Lou's skirt over her knee.

KESTLER

Can you see the headlines now, brother: "Two humble returned missionaries take college by storm. Campus Cuties go ape."

He snaps fingers; Greene holds up mirror.

KESTLER

(Combing hair)

Oh, I'm gonna knock 'em dead.

CD CUE #10: JOE COOL

PIANO CUE #13: JOE COOL

*Once in every generation
Heaven smiles upon mankind
Sending down a spirit, so divine.*

*Fairest creature in the land
Towering over every man.
Here I am, girls, take me.
Take me if you can.*

KESTLER

(Betty Lou swoons)

Betty Lou and other girls scream, rushing Kestler.

MITZI

Dignity, Betty Lou. Dignity.

This song is done Conrad Birdie Style, with Betty Lou, and other girls hysterically going after Kestler (Kestler should always have the upper hand-- always positioned above girls, who grovel beneath him, reaching up). While number is in progress, Mitzi and Greene find each other, and become bashfully caught up in each other's gaze.

KESTLER

*Joe Cool, that's me. Come on, girls, come on and see
What you can have eternally, if you're the lucky one.
Joe Cool, no surprise. Beats out all the other guys
So show your colors, claim your prize, if you're the lucky one.*

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

Do you want a date?

BETTY LOU

Yeah. Yeah.

KESTLER

Can you stay out late?

BETTY LOU

Oh, yeah.

KESTLER

*Can you take, can you take, Can you take, can you take,
The chance you may not make the grade?*

If I break your heart...

BETTY LOU

No. No.

KESTLER

From the very start.

BETTY LOU

Please, no.

KESTLER

*Don't cry, don't die, don't meet your end
Till you fix me up with your best friend.*

MUSIC VAMP

This moment belongs to Mitzi and Greene, who move bashfully towards each other (tiny, tiny shy steps), but never reaching each other. Kestler and girls fade into background for this moment. At end of Vamp, Kestler continues:

KESTLER

*Joe Cool, that's me. Come on, girls, come on and see
What you can have eternally, if you're the lucky, you're the lucky
You're the lucky one. If you're the lucky one.*

MUSIC OUT

Mitzi has broken out of Greene's gaze long enough to separate Betty Lou from Kestler.

MITZI

Dignity, Betty Lou.

KESTLER

(Glancing at girls; aside)

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

Hey Greene. My list.

Greene breaks away from staring at Mitzi long enough to deliver list to Kestler. Enter Marie, suitcase in hand. Kestler doesn't see her, through all of the following:

BETTY LOU

A list?

(To Marie)

Can you believe this jerk? He's going to rate us?

MARIE

That's disgusting.

BETTY LOU

(Back to old self)

But he's so sensual.

MARIE

He's chauvinistic.

MITZI

(About Greene)

He's gentle.

MARIE

He's an animal.

BETTY LOU

He's gorgeous.

MITZI

(About Greene)

He's kind.

KESTLER

(Rolling up list)

Come on Greene, we're wasting our time.

Betty Lou breaks loose, stopping Kestler.

BETTY LOU

No. I can cook. I can sew. I want children.

KESTLER

(To Betty Lou)

Sorry. But keep that double chin up.

MARIE

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

(Observing)

Why, of all the...

KESTLER

(To Betty Lou)

Don't worry. You'll get your chance. If not in this life, the next. Come on Greene, Let's go.

BETTY LOU

You're... You're telestial, that's what you are.

Betty Lou goes for Kestler, who evades her, and tries to pull Greene off, who is still caught in Mitzi's gaze.

KESTLER

Greene, come on.

BETTY LOU

(Grabbing list away)

And this list is an abomination.

She shreds it into pieces, as Kestler goes on hands and knees, picking up pieces of paper.

KESTLER

No. Noooooo. I worked all summer on that list.

Betty Lou pulls Mitzi and other girls aside in a huddle, but Mitzi's attention is torn between her and Greene. Marie returns to studying a map, trying to get her bearings.

KESTLER

Greene, help. We've got to get out of here. I told you we should have gone to Ricks or even (Name of local college).

(He comes up against Marie's ankles)

No....No... it can't be.

He grabs for scraps of paper, checking them against Marie's body as he moves up her legs, etc.

KESTLER

It's... it's unreal. Incredible.

BETTY LOU

(To girls)

Mitzi (Girls), it's time for action.

KESTLER

Absolutely incredible.

BETTY LOU

Mr. Hot Britches needs to be cooled down.

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

Girls ad lib agreement.

KESTLER

(Coming face to face with Marie; he gulps)

It's her.

Marie is now pre-occupied with someone who is obviously approaching from off stage.

BETTY LOU

(Pointing off)

Into the river.

KESTLER

(Crying out)

It's her...

Betty Lou and girls rush Kestler and carry him off.

KESTLER

No. I don't even know her name. Stop. You can't do this to me.

Greene, torn between Kestler's plight and Mitzi, reluctantly follows, and in the excitement, drops a book. Mitzi picks it up, and goes off after him. Marie picks up her suitcase, and goes to exit. Enter Chuck.

CHUCK

Marie. Would you give me a chance to explain?.

MARIE

(Stopping)

You had no right following me, Chuck. I came here to get away from you.

CHUCK

What is this? Some kind of a test or something?

MARIE

What?.

CHUCK

(Taking hold of her arm)

To see if I really care about you?

MARIE

(In disbelief)

You're crazy. Now let me go.

She breaks away, going to exit again.

CHUCK

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

Hey, look. You want me to change, I'll change. Even if it means living a lie, if that's what it takes to keep you.

MARIE

You know what I want, and it's not based on a lie.

CHUCK

(With energy)

I'm not asking you to live with me. I'm asking you to marry me.

(Marie reacts; he softens)

I know in time, I could change, but not without your help. I need your strength. I need you to lean on.

(Warming up to her)

We could be happy, I know we could...

MARIE

(Pulling away)

Don't do this to me. We've been over it a hundred times.

CHUCK

Marie, stop fighting your feelings. We love each other. What else matters?

MARIE

There's more to love than just the physical.

CHUCK

Well, I can't be something I'm not.

MARIE

(Angry)

That is a cop out. Look at your family... they're good people. Look at your sister... your brother...

CHUCK

(Exploding)

To hell with my brother. You think my family is so perfect?.

MARIE

No family is perfect. But we still have to grow up, in spite of it. You're not a little boy, anymore, Chuck. You can make your own choices. That's what life is-- choices. And sometimes they're tough.

CHUCK

You don't know the half of it. You don't know what it's like to live in someone else's shadow.

MARIE

(Building)

Always someone else's fault, isn't it? So convenient, pushing the blame off onto others. Well, maybe this is a test. Life is a test. And so far, you've failed.

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

This cuts with razor sharpness. Marie realizes she's gone too far.

MARIE

I'm sorry. I didn't mean to hurt you.

Chuck grapples with his feelings.

CHUCK

You told me... You said you felt something... when we first met.

Marie now speaks from a compassionate heart.

MARIE

I did.

(Pause)

I felt I had known you... That this was all part of a plan. But it was confusing, too... because... I had other dreams... of kneeling across the altar... of being married to a man who I could respect.

(Chuck reacts)

I just want so badly for you to be everything you can be.

CD CUE #11: THE REAL YOU

PIANO CUE #14: THE REAL YOU

MARIE

*If I could have you, the real you
Come for me, take me, I'll go.
But look in the mirror, that's not you
You're so much greater, I know.*

*The real you, the real you, just waiting to be uncovered
Behind a door he's waiting I know, a person you've yet to discover.
The real you, the real you, from all other men set apart
But you'll never discover the person you are
Until you search deep in your heart.*

Chuck moves away from Marie, and into his own thoughts:

CHUCK

*Why do I have to change?
What's wrong with the way I am?
And yet if I lose her, how could I go on?*

*Why do I have to change?
I just wanta be myself.
She was in love, with who I was
Why do I have to change?*

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

MARIE

*The real you
The real you
Just waiting to be uncovered
Behind a door, he's waiting I know
A person you've yet to discover.*

*The real you
The real you
From all other men set apart
But you'll never discover
The person you re
Until you search deep in your heart.*

MUSIC OUT

CHUCK

*Why do I have to change?
What's wrong with the way I am?
And yet if I lose her
How could I go on?*

*Why do I have to change?
I just want to be myself
She was in love
With who I was
Why do I have to change?*

MARIE

Go home, Chuck. Finish school. Get some direction in your life.

CHUCK

You sound just like my dad.

Marie's impatient look says it all. She turns to go. Chuck grabs her arm.

CHUCK

Can't we just talk?.

MARIE

Let go.

Chuck finally lets go. Marie exits. Chuck is left alone.

CD CUE #12: THE REAL YOU (TAG)

PIANO CUE #15: THE REAL YOU, REPRISE (INSTRUMENTAL)

After a beat, Chuck crosses to bench and sits.

MUSIC OUT

Enter Kestler, dripping wet. He looks around frantically.

KESTLER

(Unaware of Chuck)

Oh no. She's gone. The girl I've waited an eternity for. This close. And now she's gone. Oh pain.

He sinks to his knees in dramatized agony.

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

CHUCK

Sounds like we have the same problem.

KESTLER

You lost your girl, too?

CHUCK

Yeah. At least for now. But what she doesn't know is that I'm not giving up.

KESTLER

Put her there, brother. Neither am I. She's somewhere in this town, and I'm gonna find her, even if it means tearing down every last brick, one at a time.

CHUCK

Before you get started... Uh, do you happen to know of a place I could stay for a few days?

KESTLER

Sure. The Mansion.

CHUCK

Mansion?

KESTLER

Yeah, come on.

(They walk)

So what's your girl's name?

CHUCK

Marie.

KESTLER

(Stops, mulling it over)

Marie. I like that.

The two continue talking, as--

LIGHTS CROSS FADE To Greene in Moroni's Mansion. Kestler and Chuck cross over to him. Greene doesn't see Chuck, who stands off to the side.

GREENE

(Looking around in awe)

Wally, this is such a big step. I don't know if I'm ready for *(gulp)* Moroni's Mansion.

KESTLER

Relax, Greene. Why as a Son of Moroni, every cute girl on campus will be after your bod.

GREENE

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

(Looking down)

My bod?

To the tune of BYU's "Rise & Shout," Kestler breaks into song acappella, as he does a little routine.

KESTLER

*All hail Moroni's Mansion
Where brothers brave and true
Unite to pick, a foxy chick
For you and me and you.
And so we stand together
Miss perfect as our goal...*

During above, Green tries to sneak out.

KESTLER

Greene. Where are you going?

GREENE

I think Helaman Halls is more my speed.

Enter Mitzi, unseen.

MITZI

Uh... Excuse me.

Kestler & Greene turn to face her. Silence. Greene is all aglow at seeing her. Mitzi shyly takes a couple of steps towards him.

MITZI

You...you...you dropped your biology book. And your... your... address was written... on the cover.

Greene and Mitzi are immediately caught up with each other. She inches toward him. He inches toward her. Kestler looks on flabbergasted.

GREENE

(Taking book from Mitzi)

Thank you, I really appreciate it.

MITZI

I'm taking the same class.

GREENE

(Lights up)

You are?

She nods, then turns to go.

GREENE

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

Thanks again. And... see you in class.

Mitzi exits, leaving Greene in a trance. Kestler breaks into laughter.

KESTLER

(To Chuck)

Man, did you see that stringy hair... And those thick glasses.

CHUCK

Yeah. She's got a face so ugly, it would make a freight train take a dirt road.

Kestler laughs all the harder.

GREENE

Oh Repent. Repent.

KESTLER

Huh.

GREENE

(To Kestler)

You're worse than the Zoramites. Up on your Rameumptum, thinking you're God's gift to women. You've just degraded a human being, or doesn't that matter?

KESTLER

Greene, I didn't mean...

GREENE

What about inner beauty?.

KESTLER

(A new idea)

Inner beauty?

GREENE

I thought it's what's inside that counts. And leave the rest to the resurrection.

Chuck takes out a pack of cigarettes. Greene sees it, and instantly changes gears, dragging Kestler aside.

GREENE

Kestler, who is that guy?. He's got a pack of cigarettes.

KESTLER

Oh, him.

In a flash, Kestler is at Chuck's side, stopping him from putting a cigarette in his mouth.

KESTLER

Hey Chuck, ol' Buddy... What ya got there... Well, what do you know... A pack of

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

cigarettes... Gee Whiz.

(Grabs them away)

This we get rid of.

*(He crumples them
in Chuck's face)*

A small price, if you want Marie.

CHUCK

I don't know, Wally. Maybe I'm fooling myself.

KESTLER

You either want your girl, or you don't. Now, which is it? It's your choice, Chuck. You walk out that door, you lose her. You stick with me and man, she is yours forever. Well?.

CHUCK

All right. I'll do it. So where do I start?

KESTLER

In there.

CHUCK

What's in there?

KESTLER

A room where you can be by yourself. And after you learn how to pray, I'll move you on to the scriptures. Now go on.

CHUCK

(As he exits)

But... But, I haven't prayed since I was a kid.

KESTLER

(Calling after)

I'll check in on you later.

GREENE

Man, Kestler, you handled that like a bull-doggin' pro.

KESTLER

(Gloating)

What else could I do? We've got to help our brothers, right?

GREENE

Maybe this will make up for getting only one convert on your mission.

(Slyly)

The one who came home and married your girl.

KESTLER

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

That hurt, Harold. Oh Pain. And now today, it seems I've lost my only other hope for eternal bliss.

GREENE

Kestler, if she's on campus, she'll be at the dance tomorrow night.

KESTLER

Of course. The dance.

LIGHTS OUT. LIGHTS UP on Lonely Hearts Boarding House. Marie is helping Mitzi put on makeup. Betty Lou does her hair.

BETTY LOU

It's not fair, Mitzi. Your second day at school, and a boy walks you home.

MITZI

He asked to dance with me tonight, too.

BETTY LOU

(Screaming)

Ahhhhhh. He asked you to dance?

MITZI

Dignity, Betty Lou.

BETTY LOU

Oh I hope, I hope, I hope tonight will be my night.

MITZI

Thank you, Marie, for everything. The makeup, the padded bra.

MARIE

I know you'll have a wonderful time.

MITZI

Oh. I forgot...

(Bashfully)

My false eye lashes..

BETTY LOU

Well, hurry. I want to hear all about this boy.

MITZI

He kissed me on the cheek, too.

Betty Lou screams as Mitzi exits. Marie sits and opens a book. Betty Lou does some last minute primping.

BETTY LOU

Aren't you going to the dance, Marie?

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

MARIE

Look at this hair. Tonight, I study.

(Returning to book; soto)

It'll keep my mind off Chuck.

(After pause; closing book)

Who am I kidding. I can't think about anything else. If he wasn't so stubborn. If he'd only try. Do you think I was too hard on him?

BETTY LOU

Look. If you don't draw the line, sister, his kind will walk all over you.

MARIE

Actually, he's got a lot of good qualities. And I know it hasn't been easy for him at home. We were getting so close, though... It was really scary. That's why I had to get away.

BETTY LOU

Sounds familiar.

MARIE

You? A boy?

BETTY LOU

No. A Laughing Hyena.

MARIE

Oh, I didn't mean... I just meant--

BETTY LOU

Right. Don't get in any deeper.

MARIE

So what happened?

BETTY LOU

Passion city. A whole summer.

MARIE

(Surprised)

Betty Lou!

BETTY LOU

He even asked me to marry him.

MARIE

And?

BETTY LOU

I accepted, what else?. Here was the first guy that ever paid any real attention to me. And not that bad looking either. Except his ears kind of stuck out. Anyway, he bought

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

me this ridiculously small Diamond. I had to carry a magnifying glass to show it off.
(*Flippantly*)

And then-- after we got married...

MARIE
(*Shocked*)

You married him?.

BETTY LOU
(*Sighing*)

No, but I just like to hear those words every once in a while.

MARIE

You are really a character, you know?

BETTY LOU

Anyway... We set a date. Then, one day at work, I was thinking about the wedding--
And it wasn't going to be the kind of wedding I had dreamed about, either.

(*Marie reacts*)

Right. "Till death do us part". Suddenly, I got this overpowering feeling I had to leave.
I had to go back to school. I came home, threw some clothes in a suitcase, and told my
mother to take me to the bus station without any questions. I cried all the way.

MARIE

Because you loved him so much?

BETTY LOU

No. Because I knew I had made the right decision.

MARIE
(*After a pause*)

I think I needed that. Thanks, Betty Lou.

CD CUE #13: FOLLOW THE LIGHT

PIANO CUE #16: FOLLOW THE LIGHT

BETTY LOU

*Follow the light that's in you.
Don't be afraid, it will guide you.
Follow and you'll know, the safest way to go
If you follow, follow the light.*

*Follow the light that's in you.
Don't be afraid it will teach you.
You will be surprised, you'll see through different eyes
If you follow, follow the light.*

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

*Softly beams its presence, feel it in your heart
Small and still it whispers: Follow me.
Softly beams its presence, feel it in your mind
Knock, and you will surely find-- If you're willing to follow.*

*Follow the light that's in you
Don't be afraid it will help you
As you meet each trial, the strength to walk that mile
If you follow, follow the light.*

*You will be surprised, you'll see through different eyes
If you follow, follow the light.
All you need to know. Follow the light.*

MUSIC OUT

MARIE

(After pause)

You got a curling iron I can borrow?

They laugh as they exit, ad-libbing about the dance, during which we hear:

CD CUE #14: FOLLOW THE LIGHT (TAG)

PIANO CUE #17: FOLLOW THE LIGHT, REPRISE (INSTRUMENTAL)

MUSIC & LIGHTS OUT

Out of darkness we hear:

CD CUE #15: LAND OF MILK & HONEY

PIANO CUE #18: LAND OF MILK & HONEY

FEMALE TRIO

*Matrimony.
Milk and Honey.
Happy Valley.
Have a Ball.*

Spot hits Female Trio, and lights up to dance level. Many or few extras can be used here, to establish dance setting. Kestler & Greene enter, sizing up the girls, as we hear:

FEMALE TRIO

*With a Hey., With a Hi.
With a heart that's true and I love you.
Take a girl., And a guy.
And you bet your life, it's a date for sure.*

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

*With a kiss., And fling.
And before you know she's got a ring.
So if you've come to find the one
Get on your mark, and do your thing.*

Kestler grabs a girl and they dance some wild step, as Greene observes from side lines. Many dancers can be used here for big choreographed segment.

FEMALE TRIO

*Land, land of milk and honey
If your Major's Matrimony.
Bargain for your money.
Come on, come on, have a ball.*

Enter Mitzi. Greene sees her. They bashfully look across the room towards each other as Kestler and others continue to dance.

FEMALE TRIO

*In the heart of happy valley, why be shy, when you can party
Find a mate, you won't be sorry
Come on, come on, come on, come on, come on.
Have a ball.*

PIANO: FIRST INSTRUMENTAL SECTION

Cast, Choir & Trio sing Oooo's.

FIRST INSTRUMENTAL SECTION (VIOLINS):

Everything surrounding Greene & Mitzi goes into slow motion, or freezes. This is their moment. They move slowly, but shyly to each other. Finally, face to face, Greene extends his hand, and Mitzi bashfully takes it. He pulls her close, into dance position, as we move into:

PIANO: SECOND INSTRUMENTAL SECTION

Cast, Choir and Trio all clap, then add cow bell and other percussion if available, then piano. Hoot and holler to add excitement to the dance number. Continue to clap and play the cow bell through the end of the song.

SECOND INSTRUMENTAL SECTION (CONGOS):

All attention is focused on Greene and Mitzi, as they start to get into it. Betty Lou and Marie are now present.

KESTLER

Hey, Boogie, Greene. You're a Son of Moroni now.

Greene and Mitzi suddenly go wild, doing unbelievable steps, sliding her between his legs, lifting her over his head, etc.

MUSIC OUT

Everyone applauds. Mitzi and Greene can't believe what they've done.

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

KESTLER

(To Greene)

Nice work buddy. For a minute, I thought you were me out there.

(Accenting with a body gyration)

You were so cool.

BETTY LOU

(To Marie)

He's disgusting. He's nothing but an animal. He's vile. He's repulsive. He's... He's...
He's Gorgeous.

(Sinks to her knees,

crawling upright towards Kestler)

Take me. Take me, beautiful one.

MARIE

Betty Lou, no.

Kestler, unaware of Betty Lou's advances, turns to go, and trips over her, crashing into Marie, who goes sprawling. He quickly gets up and tries to help Marie.

KESTLER

Oh, I'm sorry. Did I hurt you?

MARIE

It's alright.

Suddenly, they're face to face. Kestler goes into near contortions, his mouth gaping open.

KESTLER

Uhhhh... uhhhhhhh...

MARIE

Is something wrong?

KESTLER

Uhhhh... Uhhhhhh

GUYS & GALS

(Ad-lib)

What's come over him? He looks sick.

GREENE

Kestler, what's wrong with you?

KESTLER

I... I... I...

MARIE

Is there a doctor in the house?

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

BETTY LOU

Someone give him the heimlich.

KESTLER

(Finally blurting it out)

I... I... Found Her...

Everything freezes, except for Kestler. The lights dim, as we hear violins. A shaft of light illuminates Marie.

CD CUE #16: DREAM OF MY DREAMS

PIANO CUE #19: DREAM OF MY DREAMS

KESTLER

*Can it be you? Dream of my dreams
I've waited for, I've hungered for
And now I see you're everything I want and more.*

*Gazing at you, Life turns into
A Rhapsody, A Symphony
A thousand violins begin to play.
Oh, Dream of my dreams.*

MUSIC & LIGHTS OUT.

LIGHTS UP on Kestler and Marie, walking.

KESTLER

Gosh Marie, I really appreciate you letting me walk you home from the dance. I'm sorry for making a fool of myself like that... getting sick and throwing up.

MARIE

Don't worry about it. It happens all the time.

KESTLER

(Confused)

It does?

MARIE

You're a terrific dancer, Wally. I had a lot of fun. It's just what I needed tonight. Well, here we are.

KESTLER

Lonely Hearts Boarding House? That's where Chuck's girl is living.

MARIE

Chuck?

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

KESTLER

A guy I met. We're putting him up at Moroni's Mansion. Hey, talk about a coincidence-- His girl's name is Marie, too.

MARIE

He's living here? At Moroni's Mansion?

KESTLER

Yep. Home praying right now.

MARIE

Praying?

KESTLER

He's determined to completely change. By the time I'm through with him, he'll be a spiritual giant.

MARIE

Oh Wally, how can I ever thank you?

She kisses him.

KESTLER

Ooooooooooh... Marie. I don't think you should have done that.

(He groans, turning away; on the verge of heaving again)

This roommate of yours, the other one that's named Marie, too... You must be really close to her.

MARIE

Yes, Wally, we're "very close". Actually... I'm the only Marie living here.

She laughs.

KESTLER

But that's impossible. Chuck told me... Wait a minute... You don't mean.

He starts to laugh.

MARIE

That's right.

She laughs all the more, to break tension.

KESTLER

(Laughter, turning to tears)

Oh Noooooooooooo.

LIGHTS OUT. LIGHTS UP on Kestler & Greene at Moroni's Mansion. Off to one side, Chuck is asleep.

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

GREENE

(Loud whisper)

You mean, his girl and your girl are the same person?

KESTLER

Yes.

Greene cracks up, as quietly as possible.

GREENE

So what do ya gonna do?

KESTLER

(Heading for Chuck)

Kill him. I'm gonna kill him.

GREENE

Hey, now take it easy. Murder is not the answer.

KESTLER

But he's not worthy of her, and I'm not going to let him have her. I'll lead him down the road to Apostasy first.

GREENE

Kestler, you promised to teach him the Gospel.

KESTLER

Oh, how could I stoop so low?.

GREENE

And you promised Marie you'd report to her on his progress.

KESTLER

I didn't know what I was saying. I was in distress.

GREENE

Now calm down, get hold of yourself. No matter what your personal feelings, you can't deny someone a chance to get a testimony.

KESTLER

Alright. If it's a testimony he wants-- By the time I'm through with him, he's gonna be so converted... So committed... So filled with the Spirit-- He's going on a Mission.

GREENE

A Mission?

KESTLER

Two years out of circulation. Get it?. And you're gonna help me. Starting now.

CD CUE #17: ROYAL ARMY PRODUCTION NUMBER

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

PIANO CUE #20: ROYAL ARMY PRODUCTION NUMBER

Kestler goes and shakes Chuck.

GREENE

Kestler, you're out of your mind.

KESTLER

Wake up, Chuck.

CHUCK

Huh? huh?

KESTLER

Who gave you permission to sleep? You want to become a spiritual Giant?

He dumps a pile of church books in his lap.

KESTLER

Well, let's start with these.

During the following number, Kestler uses every visual aid imaginable, Charts, maps, posters, chalk board, etc. to convert Chuck to Mission. Greene puts his thinking cap on, and suddenly he lights up with an idea. He rushes off with some scheme in mind.

KESTLER

*The Joseph Smith Story, the Angel Moronee
The Plan of Salvation, the three degrees of Glory
Faith and Repentance and Baptism, too.
All go to show us the Gospel is true.*

CHUCK

*Words, words, so many words.
But it if makes her mine, I'll read until I'm blind.*

Enter Greene with maracas, straw hat, grass skirt, etc.

GREENE

*Oh, the joy to teach the Gospel, lots of travel, too.
Of course it's a choice that you must make yourself
We would never pressure you.*

He runs off. LIGHTS UP on Female Trio.

FEMALE TRIO

*Tick tock, tick
1 week, 2 weeks
La la la la la, time goes by.*

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

KESTLER

*Lehi and Nephi, and Laman and Lemuel
Samuel, Sariah, and Zoram and Ishmael
And all of his daughters came over the blue
These things we teach to both Gentile and Jew.*

CHUCK

*Words, words, all of these words.
When will it ever end? Okay, I'll try again.*

Enter Greene, dressed as a Chinaman.

GREENE

(In Chinese; listen to album)

*Oh, the joy to teach the Gospel, lots of beauty too.
Of course it's a choice that you must make yourself
We would never pressure you.*

He runs off. LIGHTS UP on Female Trio.

FEMALE TRIO

*Tick tock, tick
3 weeks, 4 weeks
La la la la la, Moving fast.*

KESTLER

*The law of tithing and Eternal Marriage
Continual offspring in the baby carriage
Abstinence from tobacco and tea
Make each Mormon an oddity.*

CHUCK

*Words, words, such boring words.
This is ridiculous, why am I reading this?*

Enter Greene, dressed as a German.

GREENE

(German; listen to album)

*Oh, the joy to teach the Gospel, food fit for a king.
Of course it's a choice that you must make yourself
We would never pressure you.*

LIGHTS UP on Female Trio.

FEMALE TRIO

*Tick tock, tick
5 weeks, 6 weeks*

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

Merrily it's ticking, La la la la.

KESTLER

*Joseph Smith Story
The Angel Moronee
Plan of Salvation
The 3 degrees of Glory
Faith and Repentance
Baptism, too.
All go to show us the
Gospel is true.*

CHUCK

*Words, words
Such boring words
This is ridiculous
Why am I reading this?*

GREENE

*Oh the joy to teach
The Gospel
Lots of travel, too.
Of course, it's a choice
That you must make yourself
We would never
Pressure you.*

CHUCK
(Shouting)

Why am I doing this.

MUSIC & LIGHTS OUT

LIGHTS UP. Mood Change.

KESTLER

Congratulations, Chuck.

GREENE

You just completed five years of Gospel study in six weeks.

KESTLER

How do you feel?

CHUCK

Tired. Can I go to bed now?

KESTLER

Before you do, there's something I want you to hear. Greene, the Bible. Deuteronomy 33:17

Greene thumbs through.

GREENE

Man, Chuck... You're gonna love this. Here it is:

(Reading, with enunciation)

"His horns are like the horns of unicorns: and with them he shall push the people together to the ends of the earth: and they are the ten thousands of Ephraim, and the thousands of Manasseh."

KESTLER

Isn't that beautiful?

GREENE

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

And so you ask: What does a horn on a unicorn have to do with Chuck Baker?

CHUCK

(Agitation growing)

I couldn't care less. Don't you guys understand what I want? Unicorn? What does that have to do with Marie... What does it have to do with me?

KESTLER

Chuck, the unicorn is you.

CHUCK

Sure.

KESTLER

It represents Ephraim... and you're of Ephraim, aren't you?

CHUCK

How should I know?

GREENE

And the horn, that's the light of the Gospel...

CHUCK

(Cutting him off)

That's it. No more. I've had it. I'm getting outta here...

Chuck exits.

LIGHTS FADE. LIGHTS UP on Chuck & Marie, in front of Lonely Heart's Boarding House.

CHUCK

You were right, Marie. I can't live a lie. I've read the books, I've prayed... But there's nothing.

MARIE

You've got to want it for yourself, not just for me. I know you're trying, and that means a lot. But you've got to want it with all your soul... You need to humble yourself...

CHUCK

(Abruptly; agitated)

No. I'm not being honest. Not with you, not with myself.

(Pause)

Maybe you should go for Wally. He's more what you want.

MARIE

It's you I love, not Wally.

CHUCK

Is it? Is it really me you love? Or some... some figment of your imagination? This

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

"spiritual giant" you're convinced I can become. Marie, I am what I am. Please, just love me for that. Just love me. I can't go on living apart from you.

He warms up to her.

MARIE

Don't Chuck.

CHUCK

Come away with me. Marry me.

MARIE

Don't. Please.

CHUCK

We could make a go of it, I know we could. And in time, with your patience and help, I know I could feel those feelings. Just don't lock me out. If you only knew how I ache to hold you... to be close to you... to touch you.

A gentle touch on the cheek, turns into a kiss. Marie's initial resistance gives way. Finally, regaining control, she moves away from Chuck, shaken.

CHUCK

You're the only person in the world who could ever help me. And if I were to lose you... I don't know what would happen. But I can't stay here. If you decide you can't come with me, I'll understand. And I'll never bother you again.

(Pause)

I'll be back for you in an hour.

Chuck leaves. Marie is left alone. We see her struggle.

CD CUE #18: WHICH WAY, FOLLOW THE LIGHT

PIANO CUE #21: WHICH WAY / FOLLOW THE LIGHT

MARIE

*Which way, which way, which way do I go?
All my tomorrows I hold in this moment
With the choice I'm making now.*

*Which way, which way? It's so hard to know
When feelings are pulling in different directions
Which path do I take? Which road?*

*If I'm wrong for him I want to know it.
But if I'm right for him please let me feel it.
But if I stay with him I might regret it
Which way do I go?*

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

*Which way, which way, which way do I go?
The course I'm to follow, the road that I travel
I must choose the right one somehow...*

*All my tomorrows I hold in this moment
With the choice I'm making now
Which way do I go, which way?*

UNDERSCORING CONTINUES

LIGHTS OUT. LIGHTS UP on Marie, who enters with suitcase, followed by Betty Lou.

BETTY LOU

Marie, don't do something you'll regret.

MARIE

But he needs me. I'm the only one that can help him.

BETTY LOU

The only one who can help Chuck, is Chuck.

After a strong visual exchange, Marie moves off by herself.

MARIE

(Pleadingly)

I just want to do what's right.

SONG CONTINUES

Chuck enters and stops in the shadows.

MARIE

*If I'm wrong for him I want to know it
But if I'm right for him please let me feel it.
But if I stay with him I might regret it
Which way do I go?*

MARIE

*Which way, which way
It's so hard to know
When feelings are pulling
In different directions
Which path do I take, which road?
All my tomorrows
I hold in this moment
With the choice I'm making now.*

BETTY LOU

*Follow the light that's in you
Don't be afraid it will guide you
Follow and you'll know
The safest way to go
If you follow, follow the light
You will be surprised
You'll see through different eyes
If you follow, follow the light.*

Which way do I go?

Follow the light

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

Which way?

MUSIC OUT

Chuck crosses to Marie. After a pause, he extends his hand. Marie reluctantly reaches out, then stops. We see her inner struggle.

MARIE

I can't. I'm sorry.

She turns and exits with Betty Lou. Chuck is left alone.

CHUCK

(Crying out)

Okay. So I'm not this perfect person you want. But there's nobody in this world that could love you as much as I do. Nobody.

CD CUE #19: MISSION IN LIFE

PIANO CUE #22: MISSION IN LIFE

LIGHTS UP on Sarah & Michael.

MICHAEL

It doesn't look too good, does it, Sarah?

SARAH

But he loves us, Michael. I know he does.

MICHAEL

It doesn't have anything to do with love. It just happens on earth. Even the strong ones forget who they are. So we better get use to having a different Dad.

SARAH

No. I'm not giving up.

(Starts to cry)

I'm not. I'm not.

Michael pulls her close and comforts her.

CHUCK

Oh Marie, if you could only need me as much as I need you. If there was anybody in this world, who could ever need me.

LIGHTS FADE on Michael and Sarah, and COME UP on Larry, who is wearing a scientific frock, and carries a clipboard. Chuck remains on stage, dimly lit.

PERUSAL SCRIPT -- STAR CHILD by Doug Stewart & Gaye Beeson

LARRY

*What is my mission in life, all I have, I'd give to know
My place in the race, my spot on the map, how far I can go.*

*What is my mission in life, if I knew just where to begin
To do, if I can, the course I'm to run, my chances to win.*

UNDERSCORING CONTINUES

LARRY

(British Accent)

Perhaps I am just one person out of billions. But that can't be all, is it? Is that the only reason I'm here, just to exist? I don't know where these feelings came from, this ache deep inside. But it's part of me. And it cries out to know-- Who I am.

SONG CONTINUES

LARRY

*Oh, if there's a person, who can give my life reason
Please reach out, take my hand.*

Chuck, on opposite side of stage, joins in singing:

LARRY & CHUCK

*What is my mission in life, am I part of a master plan
Or am I just one, of so many men, one small grain of sand*

*What is my mission in life, is there some small place here for me
To be what I can, to grow till it hurts, to find who I am.*

MUSIC OUT

FADE TO BLACK. End Act One

30 ADDITIONAL PAGES IN ACT TWO

STAR CHILD
Accompaniment Show Tracks

LEFT CHANNEL: Orchestration

RIGHT CHANNEL: Back Up Singers

ACT I (*page in script*)

1. Opening / Tall (*1*)
2. Star Child Theme (*6*)
3. Tall (Reprise 1) (*8*)
4. The Hunt (*11*)
5. He's Waiting (*15*)
6. The Promise (*20*)
7. High Places (*23*)
8. Tall (Reprise 2) (*26*)
9. Star Child Theme (Reprise 1) (*27*)
10. Joe Cool (*28*)
11. The Real You (*35*)
12. The Real You (Tag) (*36*)
13. Follow the Light (*43*)
14. Follow the Light (Tag) (*44*)
15. Land of Milk & Honey (*44*)
16. Dream of My Dreams (*47*)
17. Royal Army Production Number (*49*)
18. Which Way / Follow the Light (*54*)
19. Mission in Life (*56*)

ACT II

20. Entr'acte—The Real You (*58*)
21. Within Me (*60*)
22. What Love Can Do (*64*)
23. He's Waiting (Reprise) (*66*)
24. Star Child Theme (Reprise 2) (includes Tall, Reprise 3) (*68*)
25. A Royal Army (*73*)
26. Star Child Theme (Reprise 3) (*76*)
27. Tall (Underscoring) (*77*)
28. Underscoring (*84*)
29. The Promise / Star Child / Finale (*85*)
30. Tall (Curtain Call) (*86*)